

THE SHEPHERD QUARTET

Ronald Patterson, violin

Raphael Fliegel, violin

Wayne Crouse, viola

Shirley Trepel, cello

assisted by

Michael Rosenberg, oboe

Paul Ellison, double bass

Tuesday, September 19, 1978

8:00 p.m. in Hamman Hall

RICE UNIVERSITY

**the
Shepherd
School
of Music**

Samuel Jones, Dean



SSM
78.9.19
SHQ

PROGRAM

SIDE ONE

Oboe Quartet in F, K. 370

Allegro

Adagio

Rondo: Allegro (ma non troppo)

Wolfgang Amadeus Mozart
(1756-1791)

Quartet in F Minor, Op. 95

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace, ma serio

Larghetto espressivo, Allegretto agitato

Ludwig van Beethoven
(1770-1827)

Intermission

SIDE TWO

Quintet in G, Op. 77 (originally Op. 17)

Allegro con fuoco

Scherzo: Allegro vivace

Poco Andante

Finale: Allegro assai

Antonin Dvorak
(1841-1904)

Photographing and sound recording are prohibited. We further request audible paging devices not be used during the performance. Doctors on call may make paging arrangements with the ushers.

NOTES

Oboe Quartet in F, K. 370

Mozart

On the brink of his adult career, Mozart prepared for the premiere of his opera seria, *Idomeneo*, in Munich in January 1781. Between rehearsals, Mozart produced a number of easily saleable, "bread and butter" works, among which is this oboe quartet probably written for Friedrich Ramm, a virtuoso oboist and close friend. As in his flute quartets, the solo instrument usurps the traditional role of the first violin by providing most of the virtuosity and melodic material. Typical also of such works is the three movement format. The first movement, a substantial sonata allegro in gallant style, is noteworthy for its deft part writing and harmonic details. In the slow movement, the oboe, like a singer of an Italian aria, is called upon to produce its most lovely sustained tone, to gracefully execute large melodic leaps and, possibly, to add an improvised cadenza. The closing rondo begins with a simple, folk-like tune accompanied with various rustic figures. But by the middle, Mozart takes the oboe to task in a virtuosic, yet good-natured episode before the final refrain.

Quartet in F Minor, Op. 95

Beethoven

The years 1809-1810 were a time of personal suffering for Beethoven who had been recently rejected as a suitor and who still had no permanent musical position in Vienna. His creative powers seemed to fail him, for in 1810, he produced only the incidental theater music for Goethe's *Egmont*, this quartet, and a few songs.

The quartet, entitled "Quartet serioso" by Beethoven, seems to combine not only his preoccupations with theater music and his own plight, but also introduced elements of his late musical style. The work consists of four movements, the second and third of which are elided. The first movement bristles with an incessant rhythmic motive, sudden harmonic shifts to distant keys, stark contrasts of themes, and departures from conventional sonata form. The slow movement presents a lyrical theme in a contrapuntal texture. Hardly a jocular, traditional scherzo, the third movement contrasts a furious opening section with a strangely calm trio, repeated twice. After a reflective, slow introduction, the quartet ends with an agitated, almost melodramatic rondo in F minor. A surprising coda shifts the mode to F major and the meter to cut-time to present a breathless denouement (a happy ending?) to this passionate and very theatrical work.

Quintet in G, Op. 77 (Orig. Op. 17)

Dvorak

In 1875, Anton Dvorak, then a violist in the orchestra of Prague's National Theater, was just beginning to receive critical acclaim. His works began to appear in print, his folk operas were produced in Czech theaters, and the Austrian government awarded him their State prize for music. The Quintet in G, written during this period, clearly demonstrates Dvorak's new interest and use of Czech folk music. The work, which requires a string bass to increase its pitch and dynamic range, is divided into four movements. The first and last movements show great similarities to the folk operas which Dvorak was currently revising, for they abound in theatrical gestures as well as lively folk-like tunes. The second movement scherzo resembles a lively Slavonic dance with its angular melody, iambic accentuation, and its abrupt, whole-step modulations. The third movement is more reflective, but also exhibits such folk elements as modal melodies and a process of musical unfolding – the repetition of a simple melody at many pitch levels and constantly changing musical context.

Notes by Alice Hanson. (Ms. Hanson is instructor of music history at The Shepherd School of Music.)

MICHAEL ROSENBERG, Artist Teacher of Oboe at The Shepherd School of Music, was most recently Principal Oboist with the Aspen Chamber Symphony as well as Associate Faculty of the Aspen Music Festival. He has performed as Principal Oboist with the Oregon Symphony Orchestra and the Civic Orchestra of Chicago. He received his Bachelor of Music degree from Northwestern University and has taught at Portland State University as well as privately. Mr. Rosenberg has been a participating artist at the Marlboro Music Festival for several years and has recorded for the Marlboro Recording Society.

Principal double bassist of the Houston Symphony Orchestra, PAUL ELLISON is Artist Teacher of Double Bass at The Shepherd School of Music. A former student of Rudolf Fabsbender, Harold Siegel, and Dale Kemper, Mr. Ellison received a Master's degree in performance from Northwestern in 1965, where he studied under Warren Benfield. In 1977 he was named bass instructor of the American Festival of Musicians' Congress of Strings. Mr. Ellison serves on the Symphonic Advisory Board of the International Society of Bassists and recently returned from active participation in the 1978 International Double Bass Competition and Workshop on the Isle of Man.

FORTHCOMING EVENTS

Wednesday, September 20

THE SHEPHERD QUARTET performs the Shostakovitch Piano Quartet with Yvar Mikhashoff, piano, at 10:00 p.m. on KLEF, 94.5 FM.

Sunday, October 8

SCANDINAVIAN DANCERS

Tuesday, October 10

SHEPHERD SINFONIA

Wednesday, October 11

WAYNE CROUSE, viola, and MARY NORRIS, piano, with guest artists from the Shepherd School. This recital features the Houston premiere of Shostakovitch's Sonata for Viola and Piano, Op. 147.

All concerts are at 8:00 p.m. in Hamman Hall.

For further information, please call 527-4933.